

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO BRASS CHOIR
THE UNIVERSITY OF TORONTO CONCERT BAND

STEPHEN CHENETTE, CONDUCTOR

SALVATORE FRATIA, Tuba
NORMAN GARCIA, Trumpet

MACMILLAN THEATRE

SUNDAY, JANUARY 31, 1982

3 PM

PROGRAM

Fanfare for the Common Man

Aaron Copland

Fanfare pour précéder "La Péri"

Paul Dukas

Feierlicher Einzug

Richard Strauss

Liturgical Symphony

Fisher Tull

Lento: Allegretto

Pesante

Allegretto

Faculty of Music Brass Choir

Concerto for Tuba (first performance)

Gary Kulesha

Prelude and Fugue

Scherzo

Finale

Salvatore Frattia, tuba

INTERMISSION

Prologue and Dramatic Music for
Winds and Percussion

Donald Coakley

Farewell, My Granada

Traditional
arranged by Rafael Méndez
and Charles Koff

Norman Garcia, trumpet

Evening Hymn and Last Post

S. Baring-Gould

Faculty of Music Concert Band

Celebration Overture, opus 72

Reinhold Glière

Concert Band and Brass Choir

Brass instruments have always been associated with ceremonial and festive music, and the Brass Choir opens today's concert with two fanfares and a processional. Copland's Fanfare for the Common Man has become one of his most popular works, and has the dubious distinction of being played by pop groups and used as theme music on television. Dukas' Fanfare was written to precede a "Poème dance" (or symphonic poem in balletic terms). Strauss' Festive Processional was written as an investiture march for the order of the Knights of

Johannes.

Fisher Tull's Liturgical Symphony for Brass and Percussion was composed in 1960. The title reflects the symphonic treatment of musical themes derived from the liturgy of the church. The opening movement utilizes a 14th century plainsong by a solo trumpet as a slow introduction. This is followed by a dance-like setting of the medieval Martyr dei over which the first theme is later heard. The movement closes quietly with a complete statement of the introductory theme.

The 17th century traditional French melody "Picardy" is heard in fragments being interrupted by dissonant outbursts in the percussion to initiate the second movement. The second theme, the 13th century Benedictine plainsong Adoro devote, is then presented and a chaconne is developed utilizing both themes in combination.

The third movement opens with a rhythmic setting of a 12th century Kyrie plainsong utilizing antiphonal effects. Fragments of the Edsall chorale melody are then introduced and-after reaching a climatic surge-the complete chorale is heard. (This tune by George Henry Day is the only example of 20th century music among the borrowed material.) The work ends with a recapitulation of the opening theme concluded by a resounding percussion blow.

Fisher Tull was born in Waco, Texas in 1934. He earned the degrees of B.Mus., M.Mus. and Ph.D. from North Texas State University, where he studied trumpet with John Haynie and composition with Samuel Adler. In 1957 he joined the faculty at Sam Houston State University in Huntsville, Texas and has served as chairman of the Music Department since 1965.

Concerto For Tuba by Gary Kulesha was written in 1979 on an Ontario Arts Council commission for the Scarborough Concert Band. The work exists with both band and orchestra accompaniment, but neither is a transcription of the other--the texture is re-designed for each. The harmonic vocabulary of the work is basically conservative, although the architecture is governed by two mathematical principles: Fibonacci numbers (1,1,2,3,5,8,13 etc.--each number is the sum of the two preceding numbers) and the Golden Section (the proportional ratio 0.618:1.000, a relationship found in art and architecture as far back as the ancient Greeks and a phenomenon found in nature itself.)

The first movement is in the form of a Prelude and Fugue. The

opening alternates ensemble chorales and tuba soliloquys over a pedal point. The Prelude ends with a timpani roll on C, and the Allegro opens with the tuba stating the fugue subject. As this theme is passed to the ensemble, the tuba states the countersubject. The movement develops these ideas, along with the opening chorale sonorities. Throughout, the tuba functions as both soloist and part of the ensemble. The fugue is a "strict" one, and, after the final set of entries, in which the subject is heard forwards, backwards, and upside down, the tuba has a cadenza. The writing here includes multiphonics, in which the tubaist plays a pitch and simultaneously sings another pitch. A quiet coda ends the movement.

The second movement is a high-powered Scherzo. A heavy, hammering subject alternates with a waltz-like idea. The trio is less aggressive and substantially more melodic. The Scherzo returns and the movement ends.

The Finale is short and quite compressed. The opening tuba solo is based on Fibonacci numbers. After an ensemble climax, the soloist restates the opening two ideas, and, in a brief coda, brings the work to a bravura close.

Gary Kulesha was born in Toronto in 1954. He studied piano with William Andrews, theory with Walter Buczynski, and composition with Dr. Samuel Dolin, all at the Royal Conservatory of Music. He also spent some time in England studying composition with John McCabe. His compositions have been commissioned and performed by such artists and ensembles as Paul Brodie, Christina Petrowska, the Canadian Brass, the Toronto Symphony, the National Arts Centre Orchestra, Contemporary Showcase, and others. He has been a producer for CBC Radio, and can often be heard on the CBC programme "Sound Reviews". His writing has appeared in Music Magazine.

Prologue and Dramatic Music for Winds and Percussion was commissioned by the Wind Ensemble at Oakwood Collegiate Institute in Toronto. The composition is divided into two principal sections. The first, a slow, brief prelude, presents all of the germinal material upon which the work is constructed. The second, and larger of the two sections can be divided into three parts. The middle part, which is aleatoric in conception, is flanked by two fast sections. The whole is brought to an exciting conclusion with a re-statement of several fragments of material used throughout the work.

Donald Coakley is a native of Cambridge, Ontario, Canada. He holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music, where

he studied theory and composition with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is presently Assistant Co-ordinator of Music for the Borough of Scarborough.

Rafael Méndez, the Mexican trumpeter, died recently at the age of seventy-six. Considered by many to be the greatest trumpet virtuoso of all time, his tours, television appearances, and fourteen lp recordings did much to stimulate a resurgence of interest in the trumpet as a solo instrument. Farewell, My Granada is one of his simplest, and most beautiful arrangements. The Evening Hymn and Last Post features the trumpet section of the Brass Choir in a trumpeter's tribute to Rafael Méndez.

Glière's Celebration Overture was written for the twentieth anniversary of the October revolution. In addition to the normal concert band, it calls for a complete set of conical bore brass band instruments, played today by the members of the Brass Choir.

The Faculty of Music wishes to thank Boosey and Hawkes Canada for lending the brass band instruments used in today's concert.

Salvatore Fratia is a third year student in the Performance course, and studies the tuba with Claude Engli.

Norman Garcia is a fourth year student in the Performance course, and studies the trumpet with Stephen Chenette.

UNIVERSITY OF TORONTO CONCERT BAND PERSONNEL 1982

Flute

Robyn Brunt, Toronto
Clifford Chan, Montreal
Christine Feierabend, Oshawa
Jennifer Giles, Toronto
* Jeannette Hirasawa, Hamilton
Janice Kerckamp, Mississauga
Lynn Langford, Barrie
Nicole Long, Montreal
Denise Reiber, Toronto
Lynn Sampson, Brockville
* James S. Selkirk, Toronto
Anne Sidnell, Toronto

* piccolo

Oboe

Kevin Reid, Toronto
Stephen Williams, Toronto

Clarinet

Neville Austin, Bramalea
Hannibal Hamlin, Toronto
** Julia Innes, Milton
Margaret Isaacs, Winnipeg
Karen Karnay, Hamilton
Reesa Koskie, Toronto
Don Ross, Edmonton
Wayne Toivonen, Thunder Bay
Leeanne Wootten, Sudbury

** concertmistress

E♭ Soprano Clarinet

Katherine Carleton, Peterborough

Bass Clarinet

Scott Whittington, Midland

E♭ Contra Alto Clarinet

Frances Cohen, Toronto

Saxophone

Diane Drysdale, North York
Jean Ducharme, Beloeil, P.Q.
Wendy Rothwell, Toronto
Mark Tooker, Brockville

Bassoon

Edith Stacey, Halifax, N.S.
Alan Stauss, Alexandria, Va.

Trumpet

Jonathan Freeman-Attwood, U.K.
James Gardiner, Sault Ste. Marie
Daniel Johnston, Toronto
Peggy Matthys, Port Hope
Keith Mayo, Montreal
Mark Needs, Toronto
Peter Sutherland, Fort Erie
William Thomas, Toronto
Geoffrey Thompson, Stratford
Jens van Vliet, Toronto
Catherine Webb, Peterborough

French Horn

Deborah Dodds, Toronto
Susan Freeman, Didsbury, Alta.
Gwendolen Limbertie, Toronto
Doug Mainland, Winterbourne
Alyson McCauley, Scarborough
Neil Spaulding, Toronto
Eleanor Stublely, Mississauga

Trombone

Steven Armstrong, Oshawa
Chris Babey, Elmira
Hugh Box, Toronto
Bob Houghton, Thornhill
David King, Scarborough
Claude Lapalme, Montreal
Cathy Mee, Brampton
Bruce Tonkin, Agincourt

Euphonium

Kenneth Evan Hudson, Kenora
Roman Yasinsky, Toronto

Tuba

Paul Sylvester, Toronto
Annette Gruno, Toronto

String Bass

Danny Brennan, Toronto

Percussion

Michael B. Bakan, Vancouver
Michael J. Cote, Guelph
Karen Lathe, Toronto
John Thompson, Halifax
Trevor Tureski, London

Piano

Sandra Yeung, Willowdale

Librarian & Manager

Alyson McCauley

UNIVERSITY OF TORONTO BRASS CHOIR PERSONNEL 1982

Trumpet

Norman Garcia, Scarborough
Mark Hopkins, Scarborough
Anita McAllister, Campbellville
Holly Shephard, Truro, N.S.
*Dan Warren, Campbellville
Pasquale Varano, Toronto
Robert Venables, Ottawa

French Horn

**Rita Arrendz, Middleton, N.S.
Michael Ibsen, London
**Geoffrey Leader, West Vancouver
Mary Lee, Toronto

Trombone

Tim Cunningham, Toronto
Gregory Farrugia, Toronto
*Kathryn MacIntosh, Fredericton, N.B.
Ken Read, Kirkland Lake

Euphonium

Ken Hudson, Kenora
*Roman Yasinsky, Toronto

Tubas

*Doug Burrell, Mississauga
Ian McIntosh, Toronto

*Principal

**Co-Principal

WE AT THE FACULTY OF MUSIC ARE PROUD OF OUR PROGRAM AND FEEL THAT OVER THE YEARS WE HAVE ESTABLISHED A STANDARD OF EXCELLENCE PLACING US AMONG THE FINEST MUSICAL INSTITUTIONS IN NORTH AMERICA. ALTHOUGH THE FACULTY OF MUSIC (AND THE UNIVERSITY) IS FUNDED BY GOVERNMENT(S), THESE FUNDS DO NOT PROVIDE THE FULL MEASURE OF SUPPORT NECESSARY TO KEEP OUR FACULTY AT THE FOREFRONT OF SCHOOLS OF MUSIC. HISTORICALLY, THE GENEROSITY OF PRIVATE INDIVIDUALS HAS HAD A SIGNIFICANT IMPACT ON THE FACULTY OF MUSIC, ITS FACILITIES AND PROGRAMS. FOR EXAMPLE, THE NUMBER OF ENTRANCE SCHOLARSHIPS HAS, THROUGH YOUR GENEROSITY, ALMOST TRIPIED IN THE LAST FOUR YEARS. IF YOU WISH TO HELP US IN OUR WORK WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION IN OUR "SCHOLARSHIP & BURSARY" OR "INSTRUMENT RENEWAL" FUND.

PLEASE MAKE CHEQUES PAYABLE TO
UNIVERSITY OF TORONTO, FACULTY OF MUSIC
A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

-- GUSTAV CIAMAGA,
DEAN.

Next Concert: Faculty Artists Series
Saturday, February 6, 1982
8 pm, Walter Hall

Next Concert Band Concert: Sunday, April 4, 1982
3 pm, MacMillan Theatre